1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

574 576 food is served. If the visitor mentions the death of some relative, the women start to wail (Ambrosetti, 1895, p. 321).

ESTHETIC AND RECREATIONAL ACTIVITIES

534 **Musical instruments.**—Most information on *Caingang* musical instruments comes from Manizer (1934). The trumpets (fig. 59, *f*) have a bell made of a thick section of bamboo and the blow hole on the side, a rare feature in South America. The bell of some trumpets is made of the involucres of the coqueiro or gerivá palm (*Cocos botryophora*) (Teschauer, 1929, p. 348; Debret, 1940, pl. 11).

The clarinets are of the idioglotal type, that is, the tongue is split from the reed mouthpiece. The bell is either a gourd or a cowhorn. The *Caingang* also have an instrument which Izikowitz (1935, p. 254) calls "slit-valve." According to Manizer (1934, p. 312), it consists of a reed tube, closed at one end and crushed at the middle so that it bursts into longitudinal slits.

In playing this instrument, an air current blown through the open end passes out through the slits thereby causing these to vibrate and produce a tune.

Similar instruments were used by the *Bororo* and the *Parauci-Cabishi*.

The *Caingang* are among the few South American Indians who play the nose flute. This flute, about 3 feet (1 m.) long, has two stops at the distal end and one at the proximal end; the blow hole is in the septum of the reed, which has been left in place (fig. 59, *e*). Another flute, reproduced by Izikowitz (1935, p. 290, figs. *e*, *g*) has the same number of stops but is blown sidewise (transverse flute). It is possible that the latter type is also blown with the nose. The specimen is decorated with a basketry cover.

The *Caingang* also play the notched flute (quena) with four stops. They do not seem to have known the panpipes, though Izikowitz (1935, p. 408) attributes it to them on very flimsy evidence. This instrument does not occur in the whole area, and its presence among the *Caingang* would constitute an inexplicable anomaly.

The rhythms of dances and songs are beaten with the gourd rattle and the stamping tube. The handle of the rattle is often trimmed with bark strips and feather tufts; the gourd itself is covered with engraved designs.

593 **Songs.**—The words of songs, generally improvised, refer to events taking place around the singers or allude to past wars, hunting, and other economic activities. Sometimes a singer enumerates his grievances against a fellow tribesman, an action regarded as a challenge. The chants of the *Aweikoma-Caingang* are a succession of meaningless syllables often sung on one note. These Indians seldom sing in unison.

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

killed you. When they killed you, I wandered around suffering, but you 763
come to call me!" When the ghost-soul at last went away, she was all 775
green. She stood there without saying anything. He [her husband] said to her, 'Why are you green?' But she said nothing. She sat down holding on to a post. Then he asked if she was sick—if she had a pain in the belly. But she did not talk. Wanenggló [her husband] asked her whether she had seen a ghost-soul. Probably she saw a ghost-soul. But she did not say anything." Like vendetta enemies, the ghost-souls are "other things"—it is the only category the Kaingáng have for those who dwell outside the limits of the extended families—and for people in this category they know only one emotion, fear-anger.

When the Kaingáng are drunk, their malevolent and fearsome impulses 152
rise to the surface, and the memory of death plays its part in this. Festa 679
time, when the beer troughs are brimming with the steaming, sourish, honey beer, is a special occasion for remembering the dead. It is also the occasion when recollections of adultery unpunished or of slights unrequited surge into consciousness. While some dance, sing, or brawl, others sit around the edge of the dance circle with their heads in their hands and tears streaming down their faces, and their sobs and high rhythmic keening mingle with the noise of quarreling and disordered singing. When they have done with their hour or so of weeping, they rise and fill their baskets or gourds with beer and join in the festa. No recollection of the dead can occur without unleashing fear, and fear cannot be liberated without the eruption of anger, so the memory of the dead only adds to the disruptive forces that are set in motion by the beer. The more one knows about the Kaingáng, the more one is struck by the extent to which the very roots of their being have been undermined and torn by impulses to violence. This is all the more amazing when we remember what affectionate people they seem to be—how much they love to multiply a hundredfold all kinds of personal attachments. Nevertheless, when drunkenness uncovers the Kaingáng personality, it does not bubble over in rivulets of tenderness, but pours out in torrents of violence. The only outlet is murder, and that is why festas, if not actually the scene of murders, used to be almost always the forerunners of raids on the Brazilians or on vendetta enemies. The Kaingáng themselves understand, in a way, what the festa meant to them, for they say, "We had festas in order to go to attack the Brazilians." Of course not every festa is characterized by violence, but many are.[8]

[8] Although the Kaingáng held an old-time beer festa at my request the aboriginal beer troughs have been superseded by jugs of sugar cane whiskey, and the tumultuous singing by the music of an accordion played by a white man. These changes, however, have not curbed the essential temper of the Indians, and fights still occur at festas. 534 273 199

476 The hunter who kills an animal is not forced to share it, nor
224 do the others demand this from him.

Yet it is a natural thing among them, and they cannot conceive of any course of action other than to share the proceeds of the hunt, no matter how small, with everyone else.

727 [127] This same "instinctive" rule also applies to the distribution of plunder following their raids on civilized communities.

628 They have no judges to solve their disagreements, but attempt
[579] to reach a decision first through words and then through a duel.

If a man happens to be killed in the course of such a fight, his close relatives nearly always try to avenge him. Such "vendettas" have often led to the subdivision of the tribe into mutually hostile groups, frequently numerous, which exterminated each other in mass slaughters. This is the main reason for the decimation of this tribe, which used to be quite large and which numbered great quantities of warriors.

531 The Botocudo manifest their artistic taste in the carefully woven spear ornaments which surround the junction of the blade and shaft; in the manufacture of their arrows; and in the embellishment of the small waterproof baskets used within the huts. They also express it in their multicolored linear drawings and the fringes of their aprons, as well as in the ornamentation carved or burned in, which adorn many of their implements.

534 Their gourd rattles are heavily decorated. The handle is
531 covered with a cross-braiding made with the black fibers of imbõ-mirim bark; the base of the gourd is surrounded with multicolored hair and feathers; the gourd itself is covered with carved designs; and the tip of the handle is ornamented in the same fashion as its base.

Like all primitive peoples, the Botocudo are familiar with the rudiments of those sciences directly related to their daily needs.

805 They recognize three yearly seasons: summer (lãmbang), the time of great heat; winter (kotschõma), the time of cold weather; and autumn (kõzõiõ-to-kutãma), the time when trees shed their leaves.

The lunar month is called kutschã and calculated from one full moon to another. Their recognition of seasons provides them with the concept of a yearly cycle; they are also guided by the flowering of certain trees and the ripening of certain fruits.